

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

January/February 2011

CLEVELAND ART



Dear Members,



Cover: Single Leaf from a Missal: Two Male Saints late 15th century. Italy, Venice. Tempera on parchment; 26 x 20 cm. Purchase from the J. H. Wade Fund 1954.146

First of all, thank you for extending me such a warm welcome to the museum and to the Cleveland community. My family and I appreciate it. I also must thank Debbie Gribbon for handing me the directorship of an institution in such superb condition. We were all most fortunate that she was available to step in and lead the museum with such poise during the interim period.

Please come see *Treasures of Heaven*, and invite your family, friends, and acquaintances to do so as well. A whole family can see the show for less than the cost of a night at the movies, and for members, of course, it's absolutely free. Remind your non-member friends that admission to the museum itself is always free to everyone. The last day for the exhibition is Monday, January 17, when the museum will be open for the celebration of the Martin Luther King Jr. holiday.

The Asian galleries of our permanent collection will not open until 2013, after the west wing is built, but we are taking the opportunity in 2011 to present "Glimpses of Asia," celebrating this renowned strength of the Cleveland collections with a series of three special exhibitions. First, associate curator of Japanese and Korean art Seunghye Sun has developed an exhibition based on the museum's extraordinary holdings of works from Japan and Korea that look for inspiration to ancient Chinese texts. *Lure of Painted Poetry* will be on view in the special exhibition gallery from the last week of March through the end of August. Also opening this spring is a show in the prints and drawings galleries of Kalighat paintings—works in watercolor highlighted with metallic paint originally created essentially as souvenirs for people visiting important temple sites in the area of Calcutta during the late 19th century. The museum's longtime exhibition designer William Ward and his wife,

Evelyn Svec Ward, collected many of these during travels abroad, and Bill Ward gave the collection to the museum before his death in 2004. This show represents the first time they have been exhibited. Finally, in October we open an exhibition organized by our own curator of Chinese art Anita Chung on the great Chinese modern painter Fu Baoshi (1904–1965), famed for reinventing landscape and figure painting techniques and for his extensive scholarship on the history of Chinese painting. This is the first retrospective of his work in the West.

In this issue you can read about artists from our neighboring institution, the Cleveland Institute of Art, who have won the Cleveland Arts Prize (page 4); join me in congratulating Arts Prize winner John Ewing for garnering yet another award when he was recently knighted by the Republic of France for his work as director of the museum's film program and the Cleveland Cinematheque (page 6); and learn about the museum's active academic internship program (page 10). I welcome Augie Napoli as our new head of institutional advancement, and I urge you to get to know him a bit through the "Personal Favorite" discussion on page 7.

Once again, I thank you for the kind reception. As we work our way toward the completion of construction, the installation of new galleries, the planning of innovative new exhibitions, and the 2013 reopening, I am excited about the future we can build together at the Cleveland Museum of Art.

Sincerely,

David Franklin,
Director

CLEVELAND ART

Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 51 no. 1, January/February 2011
(ISSN 1554-2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Questions? Comments?

magazine@clevelandart.org

Magazine Staff

Editing: Barbara J. Bradley, Gregory M. Donley, Kathleen Mills

Design: Gregory M. Donley

Photography: Howard T. Agriesti, David Brichford, Gregory M. Donley, Gary Kirchenbauer

Digital scanning: David Brichford



Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS



KELVIN AND ELEANOR
SMITH FOUNDATION
EXHIBITION HALL

**Treasures of Heaven: Saints, Relics,
and Devotion in Medieval Europe**

Through January 17. A unique glimpse of the Middle Ages through more than 100 works of art designed to hold sacred Christian relics.

Organized by the Cleveland Museum of Art, the Walters Art Museum, and the British Museum. This exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities. Support for the exhibition has been provided by the National Endowment for the Humanities and the Samuel H. Kress Foundation. Education program support is provided in part by Giant Eagle and by Mr. and Mrs. Edward C. Smith and Tom and Sandy Sullivan.

TICKETS Adults \$12; seniors and students \$10; kids 6–18 \$6; kids 5 and under and CMA members enter free. \$2 per ticket service fee for phone or online orders.

Reliquary of St. Baudime arrives from the French village of St. Nectaire in November, a few weeks after the exhibition opening. (Its arrival was delayed because the object was required in church services.) Objects conservator Shelley Paine does a condition report after the uncrating. See video at ClevelandArt.org (search “Baudime”).



IN THE GALLERIES

The Jewelry of John Paul Miller

Through January 2, Betty and Max Ratner gallery. The museum's first retrospective of the work of the no-nagenarian Cleveland jeweler whose stunning creations, many in gold and enamel, range from crustacean shapes to abstractions inspired by natural forms and patterns.

Kim Beom: Objects Being Taught

They Are Nothing But Tools Through March 6, east wing photography galleries. This humorous and challenging installation by the adventurous South Korean artist Kim Beom explores conceptual and cultural issues related to teaching—from how systems of “education” can be used as instruments of social oppression to the ways in which human beings “teach” inanimate objects to take on meaning.

In Honor of the Cleveland Arts Prize

Through March 13, east wing, Cleveland and design galleries. Rotations of works in all media created by former visual arts prize winners whose work is in the permanent collection.

The Glory of the Painted Page:

Manuscript Illuminations from the Permanent Collection Through April 17, 1916 level 1, prints and drawings galleries. The history of the book forms one of the chief categories of the material culture of medieval and Renaissance Europe. This exhibition presents a selection of liturgical, academic, and biblical leaves from the museum's permanent collection.

Landscapes from the Collection March 27–August 14, east wing photography galleries. Retired curator of photography Tom Hinson returns to organize this exhibition of remarkable landscape photographs examining the parallel interests of contemporary photographers to record the natural beauty of the environment as well as the impact of humanity on the landscape.

GLIMPSES OF ASIA

Three exhibitions in the coming year will celebrate the museum's renowned collections of Asian art.

Lure of Painted Poetry: Japanese and Korean Art

March 27–August 28. A new exhibition based on the museum's extraordinary holdings of works from Japan and Korea that look for inspiration to ancient Chinese texts.

Kalighat Paintings May 1–September 18, prints and drawings galleries. Works in watercolor highlighted with metallic paint originally created as souvenirs for people visiting important temple sites in India.

Storm: Fu Baoshi and Modern Chinese Art

October 16, 2011–January 8, 2012. The first retrospective in the West dedicated to the artist famed for reinventing landscape and figure painting techniques and for his extensive scholarship on the history of Chinese painting.

The Art of Intersection

A look at the connections between two venerable Cleveland institutions

A survey of the work of three artists—Julian Stanczak, Brent Kee Young, and Judith Salomon—now on view as part of *In Honor of the Cleveland Arts Prize* offers the opportunity to appreciate the intersection between Cleveland's leading college of art and design and one of the nation's top art museums. All three artists have taught (and two still are teaching) at the Cleveland Institute of Art for more than three decades. Inspired by geometry and the possibilities of line and form, their innovative work celebrates connections between art and science.

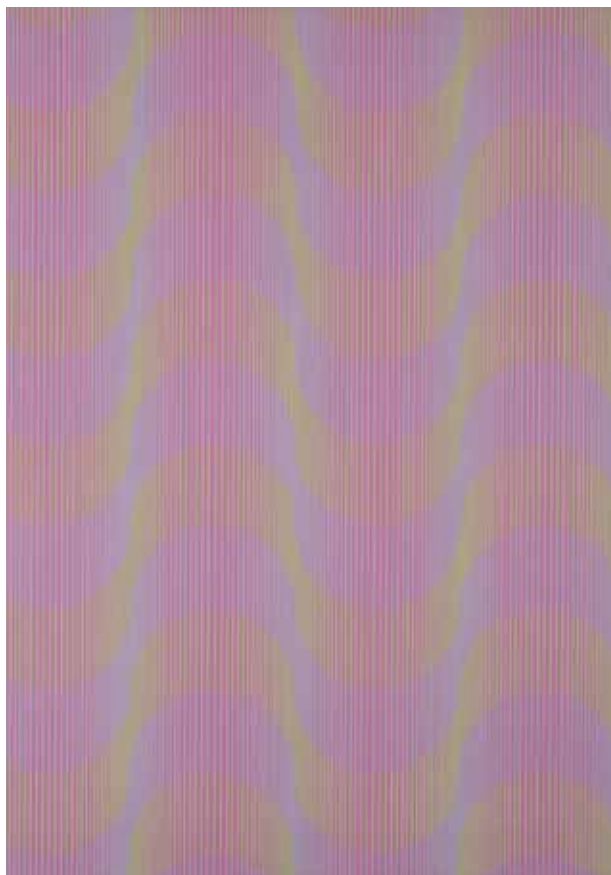
The elder statesman is Julian Stanczak, a painting faculty emeritus. Now 82, he retired from teaching in 1995 and is considered in many circles northeast Ohio's most important living painter. Optical Art (Op Art), a movement born during the early sixties and a term largely associated with Stanczak, embraced images that create an illusion of perceptual motion through the confrontation and contrast of colors. His first exhibition in New York, at the Martha Jackson Gallery in 1964—

Julian Stanczak: Optical Paintings—helped to name the movement. As one of the movement's major painters (along with fellow institute alum Richard Anuszkiewicz), Stanczak was featured in all major Op Art exhibitions, including 1965's *The Responsive Eye* at the Museum of Modern Art in New York.

Born in Poland, in 1940 Stanczak was shipped to a labor camp in Russia where he lost the use of his right arm. He escaped from the camp and lived in Africa and then England before coming to the Cleveland Institute of Art in 1950 as a painting student. "When I came to the Cleveland Institute after spending seven years in the jungles of Africa, I was a bit confused as to what to expect from an art school," he says. "Viktor Schreckengost happened to be there and was kind enough to show me around. I was impressed. . . . No wonder that Cleveland was called 'the best location in the nation.' The physical make-up of University Circle and its cultural offerings encouraged me to learn to give form to my desire to create." Stanczak excelled, winning a May Show award at the museum and a scholarship for graduate study. After studying at Yale under celebrated color theorist Josef Albers, he returned to the institute in 1964 as a professor. In 1969 he received the Cleveland Arts Prize for the visual arts.

Stanczak uses color on canvas to ignite new ways of seeing and self-discovery: "The understanding of light—which is color—is a fundamental phenomenon that has to be understood, as well as the light that describes for us the three-dimensional clues of the environment. This always was and still is my primary visual concern." In *Flow* (1971), the movement of red and yellow tones reminds the viewer of electromagnetic waves. The painting dazzles the eye.

When Brent Kee Young came to the institute in 1973, the talented community of colleagues such as Stanczak and Schreckengost was a definite attraction. At 64, Young has been a leading figure in the glass arts movement for four decades. He founded the institute's glass program and has challenged students to approach the medium in interesting ways ever since. He's noticed an increased interest and enthusiasm for the medium because of the possibilities of what students can make. The question of creation remains a hook for him as well. Work from his *Fossil* series was born of his appreciation for the natural environment and celebrates the colors of



Flow 1971. Julian Stanczak (American, b. Poland 1928). Acrylic on canvas; 121.9 x 91.4 cm. Bequest of Shuree Abrams 2009.295



**Matrix Series:
Catenary Ellipsoid...
Bi** 2010. Brent Kee
Young (American,
b. 1946). Lampwork
glass; h. 88.9 cm. Gift
of Linda Burwasser
Schneider 2010.156

Box (Part I)
Judith Salomon
(American, b. 1952).
Earthenware; h.
41.6 cm. Gift of the
Sarah Stern Michael
Fund in memory of
Oscar Michael Jr.
1983.181.a

the American Southwest. Within the walls of these multi-layered, blown glass vessels, the artist has embedded negative relief impressions based on fossil-like images. Three works from this series are part of the museum's permanent collection.

The innovative ideas continue with Young's most recent work, the *Matrix* series, which he began seven years ago. Inspired by the idea of a tumbleweed or root ball matrix, he works small strands of Pyrex over flame to create multi-layered webs of glass that morph into a variety of forms—some of which are geometric studies and others object based. The pieces, generally worked from the inside out, take months to construct. "I create work with the hope that people of all walks of life can look at it and respond to it," he notes. "I have an interest in geometry that goes back to school years, and I have a continued interest in bringing that forward. Geometry is something that you can see, envision." The museum acquired the *Matrix* series piece *Catenary Ellipsoid . . . Bi* in 2010. In this work, curves meet lines—and line and light define an interesting web that raises questions of origin, end, possibility, and probability.

Young has connections to the Cleveland Museum of Art beyond his place in the permanent collection. He learned of CMA director Sherman Lee's work while studying Japanese art and ceramics at San Jose State University. Many of the artworks he studied were from the

museum's collections. He was awarded the Cleveland Arts Prize in 1987.

Judith Salomon, 58, became a professor of ceramics at the institute in 1977. Her sculptural vessels are an exploration of form inspired by Cleveland architecture, the history of ceramics, Russian constructivism, and even her interaction with students. She changed her approach to color because of how vibrantly and fearlessly her students used it. *Box (Part I)* is an example of Salomon's interest in containers and containment. She approached the work much like a three-dimensional painting and collage. Each side of the 3-D canvas reflects an intersection with geometry. Lines meet other lines to form shapes that knit themselves to a patchwork of color. Curves find themselves in conversation with line for the object's frame.

Salomon, who received the Cleveland Arts Prize in 1990, sees many benefits to having a museum right across the street from the institute. "It's a teaching museum and we take advantage of it," she says. "It is very different looking at an object on a two-dimensional slide versus seeing the actual object. Seeing it helps students create their own view."

Works by these and other winners of the Cleveland Arts Prize are featured in the museum galleries through March 13. The Cleveland Institute of Art's Reinberger Gallery, also free and open to the public, frequently showcases the work of institute students and faculty. 🏠



Vive le Cinéma!

John Ewing garners a French knighthood in recognition for a quarter-century championing movies and the art of French filmmakers



The Man Behind the Movies


John Ewing checks screen masking in the Morley Lecture Hall before the showing of *Kings of Pastry* in November.

In 2010, the museum's associate director of film John Ewing was named a Chevalier (knight) in the prestigious Order of Arts and Letters by the Ministry of Culture of the Republic of France after being nominated by the Cultural Services of the French Consulate in Chicago. Sir John was recognized for his significant contributions to culture through the museum's film program and the Cleveland Institute of Art's Cinematheque over the past 24 years. He's in good company. Robert Redford, Uma Thurman, David Bowie, Leonardo DiCaprio, and Jackson Pollock have all previously received the award.

"I was informed of the award via a letter from Paris," Ewing recalls, "totally out of the blue. I'm pleased to receive this honor because France does more than any other country to perpetuate film culture. If you think about it, the Cleveland Cinematheque wouldn't be around if it weren't for the Cinémathèque Française, which was the first cinematheque in the world. Also, many of the most important and earliest films were French. The Lumière brothers were the first people to exhibit films publicly, and there have been so many great French filmmakers over the years, from Jean Renior to Robert Bresson to Truffaut and Godard, to Olivier Assayas working right now. The French cinema is one of the richest film traditions in the history of the medium."

To Ewing, the vast success of movies as popular entertainment can upstage the importance of the me-

dium as an art form. "I see film as *the* major art of the 20th century and probably—well, the 21st century is too young. It is also a visual art, thus its rightful place at the Cleveland Museum of Art. I'm a purist, so I think movies should be shown in the format in which they were shot, which generally is 35mm film. Ideally, people should watch movies projected from 35mm, in a darkened room, on a big screen, without interruptions from telephone calls, or to send text messages, or to let the dog out. I really resist and resent the idea of movies as wallpaper, where they're shown just as background to a party. I think people should watch a movie from the beginning to the end, and that becomes more and more difficult in this age when everybody wants instant gratification. If people rent *Psycho*, they may skip forward to the shower scene. But going to a movie should be like attending a play or hearing the orchestra—you're going to have to wait for the slow movement in Mahler's Fifth. You're there to experience the whole thing. Film is a time-based medium, and people have to commit their time to really appreciate it."

Ewing's award will be presented to him during a ceremony at the Cleveland Institute of Art on Thursday, February 3 at 7:30. Immediately following the ceremony the Cinematheque will screen Jean Grémillon's 1944 French film *Le ciel est à vous* (*The Sky Is Yours*). The film admission fee includes both the ceremony and the movie screening. 

AWARD PRESENTATION

The award will be officially presented by the cultural attaché of the French consulate from Chicago at 7:30 on Thursday, February 3 at the Cleveland Cinematheque.

ON THE ROAD

See works from Cleveland's collection in exhibitions worldwide

The Mourners: Medieval Tomb Sculptures from the Court of Burgundy, a FRAME-organized exhibition featuring our Jean de la Huerta sculpture, *Mourner with a Book from the Tomb of John the Fearless, Duke of Burgundy (1371-1419)*, visits the Dallas Museum of Art, through January 2, and the Minneapolis Institute of Arts, January 23–April 17.

Alice Neel: Painted Truths, Moderna Museet, Malmö, Sweden, through January 2, features our *Jackie Curtiss* and *Ritta Redd*.

The Art of Ancient Greek Theater, J. Paul Getty Museum, Los Angeles, through January 3. Cleveland's objects are unique contributions to this show, adding rare, surviving images of the Greek theater in action.

Dali: The Late Work, High Museum of Art, Atlanta, through January 9, features Cleveland works by Dali: the painting *Bowl and Plate: The Sleep of Nautilus* and the drawing *Marsupial Figure*.

Against the Grain: Modernism in the Midwest, Riffe Gallery, Columbus, through January 9, and Southern Ohio Museum, Portsmouth, March 5–May 29. Paintings include William Sommer's *The Pool* and Manière Dawson's *Differential Complex*.

Impressionist Gardens, Museo Thyssen-Bornemisza, Madrid, through February 27. On loan to the exhibition are a James Ensor painting, *The Garden of the Rousseau Family* (see right), and an Antoine Pierre Mongin painting, *The Curious One*.



The Garden of the Rousseau Family 1885.

James Ensor (Belgian, 1860–1949). Oil on fabric; 96.2 x 82.6 cm. Gift of Leonard C. Hanna Jr. 1950.582. © VAGA, New York, NY

PERSONAL FAVORITE



Augie Napoli began work December 1 as the museum's deputy director and chief advancement officer.

Augie Napoli, Deputy Director and Chief Advancement Officer What speaks to me about *Paul II*, by Chuck Close, is in part how the painting exemplifies the work of perhaps our greatest contemporary artist, but also what it represents about the future of the Cleveland Museum of Art. Our role in the community is to collect, to educate, to present the best of all periods of art. A strong contemporary collection here only enhances the value of non-collecting organizations like MOCA that work to enhance understanding. We act as individuals, but as part of a whole.

Close's work illustrates the powerful and profound ways in which individuals relate to wholes. His method involves deconstructing a face into thousands of individual elements, transforming each one into a tiny self-contained composition, then re-assembling those units to create a new image that is literally a reinvention of the original from the cellular level.

Chuck Close continues to produce such work despite very trying personal circumstances. Not only has he been mostly paralyzed since 1988, but for his entire life he has been unable to recognize human faces in three dimensions. His art represents a triumph over adversity, a transformation of disability into creative expression. Now consider that this masterly work of art is only one among thousands of profound expressions in this museum. They add up to something extraordinary for Cleveland.

We need to demonstrate to our community the benefit that it derives from our presence in it, and we should not assume everyone understands that benefit. We all have to see how our lives are enhanced by the presence of the Cleveland Museum of Art.

NEW IN THE GALLERIES

In the contemporary galleries look for a new *Untitled* work by Cleveland-based Icelandic artist Hildur Ásgeirsdóttir Jónsson on loan until March 21. Sixteen feet in length, it is painted and woven. The unique color saturation results in a singularly intense image. Its large size is new to Jónsson and emphasizes her work's inherently active relationship to space. Going on view January 31 are two new acquisitions, the large 1977 painting *Rho*, by Jack Whitten, and *D Painting*, a 1982 mixed-media work by Sam Gilliam (acrylic on canvas with collage, enamel on aluminum). Damien Hirst's *Bringing Forth the Fruits of Righteousness from Darkness*, on long-term loan to the museum, also goes back on view at that time.

The Allen Memorial Art Museum at Oberlin College is undergoing renovation, and selected works from its holdings—one of the two or three best college collections in the nation—are on view in our galleries at different times between now and next year.

Small Wonders

A gift of portrait miniatures yields charming surprises

The small but formidable collection of portrait miniatures left to the Cleveland Museum of Art as part of the estate of Muriel Butkin came as a wonderful surprise. No one knew that Muriel or her husband, Noah, had collected miniatures. Discovery of their significance unfolded over the course of months of assembling, researching, and consulting. Bringing the objects together for evaluation was itself a challenge. Several were locked in a case for which the key was missing, and the last was found in an old shoebox. As is often true of nascent collections, the quality was uneven, and the collection had been preserved in a state of arrested development for three decades. When the dust settled, eight miniatures from a group of around two dozen were determined to be of

miniatures were a Valentine's Day present. Three of these works (by Rosalba Carriera, François Dumont, and Pierre Louis Bouvier) were formerly part of the famous early 20th-century Parisian collection of Edouard Warneck. Despite the fine quality and illustrious provenance of what could have been the germ of a budding collection, the Butkins stopped purchasing miniatures almost as quickly as they had begun. But they had already acquired some treasures.

The majority of the Butkins' finest miniatures were French, including a wonderful portrait of Antoine Roy painted in 1820 by Jean-Baptiste Jacques Augustin at the height of his career. This portrait joined four other fine miniatures by Augustin already in the CMA collection, but eclipses them as an example of the artist's later classical style and in its



Portrait of a Lady in a White Dress Seated in a Landscape 1803. Pierre Louis Bouvier (Swiss, 1765–1836). 2008.285

Portrait of a Woman in a Brown Dress 1795. François Dumont (French, 1751–1831). 2008.294

Portrait of a Young Woman in White c. 1805. Jean-Urbain Guérin (French, 1761–1836). 2008.293a

outstanding quality, and they entered the museum's collection late in 2008.

Many of the Butkins' miniatures had not been correctly identified by artist or sitter when they arrived at the museum. While Muriel and Noah were astute collectors who shrewdly understood aesthetic and financial value in the artworks they purchased (as their renowned collections of French drawings and Dutch paintings can attest), it seems clear that when it came to collecting miniatures, the Butkins were guided primarily by an attraction to individual portraits. All but one of the eight miniatures retained by the museum were purchased from the Norton Galleries in New York in February 1975. Six miniatures formerly in the collection of Feodora Reinhardt were sent by Norton to Cleveland on approval early in the month and paid for days later. Noah was fond of indulging Muriel's love of art and jewelry in the form of gifts, and it is possible that these

virtuoso blending of hues to create vivid flesh tones. Another remarkable discovery was François Dumont's stunning portrait of an unknown woman wearing a turban and brown dress, painted during the fraught artistic climate of the French Revolution. The miniature was included in the catalogue raisonné of the artist by Dr. Bodo Hofstetter, but had been missing for many decades. In remarkably fine condition, this miniature is an important addition to the museum's strong collection of works by this artist, and with its quiet austerity provides a fascinating counterpoint to Dumont's pre-revolutionary miniature portraits of women portrayed in the opulent trappings of aristocratic *ancien régime* society.

The museum's collection of French miniatures was further enhanced by Muriel Butkin's gift of two boxes, significant primarily for their miniatures by Pierre Louis Bouvier and Jean-Urbain Guérin. The sensitive portrait of an unknown woman by Guérin adds depth to the museum's collection of works by that artist, who previously was

Portrait of Antoine Roy 1820. Jean-Baptiste Jacques Augustin (French, 1759–1832). 2008.295



Portrait of a Woman c. 1820. Anna Claypoole Peale (American, 1791–1878). 2008.229



ONLINE SCHOLARSHIP

This article grew out of extensive research by Cory Korkow on the museum's collection of miniatures. Watch the web site for online catalogue entries during the coming months.

represented by two miniature portraits of men, one on ivory and one on card. The Swiss artist Bouvier is new to Cleveland's collection. Though the diaphanous drapery is among the great attractions of this miniature, it is the refined treatment of the lush forest landscape that makes it so distinctive, since the nature of miniatures as an art form usually called for lavishing more attention on the sitter than the background.

My personal favorite of the group, however, is an exquisite portrait of Grand Duchess Catherine Pavlovna as a child. As was often the case with miniatures, this portrait was based on an original full-scale oil painting. In the 1790s the artist Dimitry Livitsky had painted the four eldest daughters of Tsar Paul I as part of a series now in the Pavlovsk Palace in Russia. This miniature portrait of Catherine was painted more than 60 years later by the Russian court painter Alois Gustav Rokstuh. The staggering volume of commissions and reproductions required of this artist stifled his imagination, so his works often appear rote and overworked, but the beautiful delicacy of this miniature is a reminder of the artist's capacity for subtlety. Among the types of miniatures that have not been well represented in the CMA's fine collection of miniatures are portraits of children.

The gift of this portrait of the grand duchess (who rejected the hand of Napoleon and eventually became Queen of Württemberg) as a little girl is an important contribution, reinvigorating the museum's commitment to seek out miniatures in this area.

The museum was also delighted to discover among the Butkin miniatures works by Rosalba Carriera and Anna Claypoole Peale, which help to enhance our small but growing collection of important female miniature painters. The charming portrait by Anna Claypoole Peale, an artist of the Peale family dynasty that included the more famous Charles Willson, Rembrandt, and James Peale, is regarded as among the finest of her female portraits. Rosalba Carriera's portrait of a woman with a little dog is typical of her early work, which is colorful, highly detailed, and playful in spirit. As the first artist to paint miniature portraits on ivory rather than vellum, Carriera's work is highly desirable, particularly when as finely preserved as this miniature, where the colors and even the (often fugitive) flesh tones remain bright.

Six of the eight portrait miniatures from the Butkin bequest are on display in the miniatures cabinet in gallery 202 from January 17 until mid-July. Please stop by, open the cabinet, and take a closer look. 🏠📖

Portrait of Grand Duchess Catherine Pavlovna, later Queen of Württemberg c. 1860. Alois Gustav Rokstuh (Russian, 1798–1877). 2008.296



Portrait of a Woman with a Dog c. 1710. Rosalba Carriera (Italian, 1675–1757). 2008.291



The Apprentices

Interns explore museum careers through institutional collaborations

Each spring, summer, and fall, more than a dozen college students and recent graduates begin semester terms as unpaid interns at the Cleveland Museum of Art. Most of them, who come from art history and arts administration as well as nonprofit management and business programs, plan to pursue advanced degrees in the museum field. The CMA's undergraduate internships help students understand how a large museum with a comprehensive collection functions by exposing them to a variety of departments within the institution.

For instance, Case Western Reserve University junior Jennifer Hannan is one of 19 undergraduate interns placed with a mentor at the museum this past fall. Like many art history majors, Jen is particularly interested in the curatorial department, an area where interns often conduct some type of research. Cory Korkow, a postdoctoral fellow in the department of European paintings and sculpture (1500–1800) and Jen's mentor, has assigned

to Jen tasks that nurture a variety of skills, from correspondence and database management to imaging and critical looking.

One of those tasks involves sending requests to museums and private donors for permission to reproduce their works of art in a soon-to-be published catalogue of European portrait miniatures. Jen looks forward to receiving e-mail replies to her queries. "It's a new endeavor, to publish a not-for-profit catalogue online," she says, "so we're trying to persuade the owners of these images not to charge us to reproduce their works, which are essential for comparison and illustration of the CMA works." Jen often must convince museums and private individuals of the scholarly project's value and the necessity of including their images.

Most prospective interns are art history majors who assume their only career path is curatorial work. However, the CMA's institutional goal is to introduce them

Big Miniatures Project Intern

Jennifer Hannan (left), a junior at CWRU, works with postdoctoral fellow Cory Korkow researching the museum's collection of portrait miniatures.



**Definitely not
getting her hands
dirty**

Recent Kent State graduate Maia Garcia Fedor translated mat-cutting skills learned in a retail job to work in the museum's paper conservation lab.

to the variety of tasks essential to the functioning of a large comprehensive museum. Many of the museum's staff members have some type of art or art history background, even in departments responsible for practical day-to-day functions such as protection services.

Intern Maia Garcia Fedor is uniquely qualified to perform hands-on tasks related to the preservation of works on paper. Maia possesses specific mat-cutting skills gained from a retail job that translate into practical help for the museum's conservation department. In turn, she learns how materials and practices used in museum conservation differ from the retail world. "The biggest difference is that everything we do at the museum is reversible," says Maia. Materials such as Japanese handmade paper hinges and wheat starch paste adhesive are particular to this practice.

Maia, a graduate of Kent State University, already had an idea that she wanted to pursue conservation, and so had taken the necessary science, chemistry, and art history coursework. CMA chief conservator Marcia Steele emphasizes the difference between undergraduate and graduate internships in conservation: "Undergraduates are here to learn the practices and materials used in the conservation studios [paper, textile, object, and painting], while graduate school interns from conservation training programs work under close supervision to research and treat works of art." Conservation internships are particularly rare for undergrads, as competition for a "practicum"—which involves hands-on time in the lab—is intense for those enrolled in graduate conservation programs.

Museum staff in most departments generally are aware of the importance of fundraising to institutional health, particularly for a museum like the CMA that does not charge visitors an admission fee to view the permanent collection. Yet few students leave college with both an understanding of art and an interest in business. Intern Maria-Christina Ciocanelea returned to Cleveland after a stint at Sotheby's Institute of Art in London, where she majored in art business. Maria found a job working in a bank, but wanted to learn more about combining art and business in a museum setting. Cindy Flores, assistant director of institutional giving in the CMA's development division, agreed to mentor Maria. Interning one day a week around her changing work schedule, Maria learned a lot about working on grants, from foundational requirements to deadlines and submissions. A year later, Maria continues to intern and has assembled a portfolio of grants she's worked on, including one that she first matched with a particular need through research and then helped write the proposal. "I found an organization that would help bring a Scandinavian musical group to Cleveland for the performing arts, music, and film department," she notes. At the CMA, at



least one staff member is dedicated solely to grantwriting to help support programs and initiatives. At most smaller museums, however, the task of fundraising often falls to department heads. Because such training is rare even in museum studies programs, internship experience such as Maria's can prove essential.

Professionally relevant education value is what distinguishes a true internship from simple unpaid work. In a time when less-than-scrupulous employers sometimes string along prospective hires with repeated "internships" that are little more than free labor (a practice frowned on by the federal government, sometimes to the point of legal action), the museum's program exemplifies what a mutually beneficial internship can be: a way of involving future professionals in substantive work that empowers the student, helps the museum, and brings valuable skills to the larger museum world. 🏛️

INTERNSHIP PROGRAM

Alicia Hudson Garr is associate director of interpretation in the division of education. One aspect of her job is to screen, place, and support undergraduate interns. These interns are accepted for fall, spring, and summer terms of from 10 to 16 weeks, depending on the semester. The CMA requires applicants to submit a cover letter indicating why they might benefit from an internship, along with a résumé and list of relevant coursework. Sometimes an additional writing sample is requested. Those with previous museum volunteer work are given greater consideration. Applications should be e-mailed to internships@clevelandart.org.

Warshawsky Summer Internships Last year, the museum introduced two 12-week paid summer undergraduate internship positions in the curatorial division. Interns assist curators in one of four areas: Contemporary Art (1960–present), American Painting and Sculpture (1700–1960), European Paintings and Sculpture (1500–1800), or Art of the Americas (Pre-Columbian and Native North American).

TREASURES OF HEAVEN

Relics, Sanctity, and Kingship in the 13th Century: Louis IX and the Sainte-Chapelle in Paris Wednesday, January 12, 6:30. Gerry Guest of John Carroll University considers one of the best known buildings of the medieval period, the Sainte-Chapelle in Paris, built by King Louis IX in the 1240s to house relics of Christ's passion that he purchased at an enormous cost.

ART IN FOCUS TALKS

Wednesdays at 1:30. Meet on level 2 in the east wing near the elevators. Talks on a single work of art or theme in the newly opened permanent galleries. Among the topics: January 5, *Picasso's Connection with El Greco*, *Sabarikwo*, *Cézanne*, and *Braque* (Gwendolyn Johnson). January 12, *Scandalous Art* (Maya Hercbergs). January 19, *Mummies and Mommies* (Nancy Persell). See www.clevelandart.org for other titles and docents.

TALKS ABOUT THE KIM BEOM EXHIBITION

Paola Morsiani Wednesday, January 19, 6:30. The museum's curator of contemporary art lectures on Kim Beom and his work.

Doryun Chong Saturday, February 12, 2:30. The curator from the Museum of Modern Art in New York discusses Korean contemporary art.

Seunghye Sun Wednesday, February 16, 6:30. Cleveland's new associate curator of Korean and Japanese art talks about Korean contemporary artists from the 386 Generation.

Also see the online video feature about the exhibition (search "Kim Beom video").

HIGHLIGHTS TOURS

Tuesdays, Thursdays, Fridays, Saturdays, and Sundays at 1:30 plus Saturdays and Sundays at 2:30. Tours of the renovated 1916 building and the new east wing. **Note:** Through January 17 *Treasures of Heaven* exhibition tours replace the highlights tours on Thursdays at 1:30 and Saturdays and Sundays at 2:30 (exhibition ticket required). See www.clevelandart.org for title and docents. Meet on level 2 in the east wing near the elevators.

GALLERY INTERPRETATION

Art Conversations Audio Tour The new permanent collection audio tour highlights some of the most captivating works of art in the newly opened ancient, medieval, and African art galleries. Visitors with smart phones can access the tour through a new mobile link (see signs at the museum). Visitors who do not have smart phones can check out an iPod Touch player at the ticket counter in the main lobby, free of charge, or for a \$2 fee if they decide to purchase ear buds.

Art Odyssey Everyday museum visits to the galleries can be a journey through time to different cultures. Pick up our self-guided family activity packet anytime in the museum lobbies.

ART CART

The first Sunday afternoon of every month the museum offers an Art Cart experience in the galleries. Staffed by the Art to Go team, Art Cart allows patrons to touch genuine works of art in an informal, intergenerational, and self-directed format. Check the calendar for details on topics and specific times. Art Cart experiences can be organized for groups, for a fee. Contact Karen Levinsky, Art to Go administrator, for details: 216-707-2467.

**Reliquary with the Man of Sorrows**

1347–49. Bohemian. Silver gilt, enamel (champlevé), semiprecious stones; 29.5 x 21.3 x 12.7 cm. The Walters Art Museum, Baltimore 57.700 © The Walters Art Museum, Baltimore

ART & FICTION BOOK CLUB



***The Creation of Eve* by Lynn Cullen**

3 Wednesdays, January 12–26, 1:30–2:45. A fictionalized biography of the Renaissance painter Sofonisba Anguissola, who is forced to leave her native Italy because of a sexually charged scandal. She settles in Spain where she becomes a painting instructor, lady-in-waiting, and confidante to Queen Elizabeth, wife of King Felipe. A collaboration between the Ingalls Library and the education department. \$45, CMA members \$35.

The Art and Fiction Book Club is a structured look at art history through both historical fiction and narrative nonfiction.

CWRU AUDITS

Case Western Reserve art classes are offered to museum members at a special reduced price. Spring session runs from January 10 through April 25. Please register through the museum's ticket office. Price for museum members is \$200. Classes held on the CWRU campus unless noted.

ARTH 293 A World Art History

Wednesday 5:45–8:15. David Carrier

ARTH 302/402 Buddhist Art of Asia

Monday and Wednesday 12:30–1:45, CMA Recital Hall. Noelle Giuffrida

ARTH 307/407 The Arts of China

Tuesday and Thursday 11:30–12:45, CMA Recital Hall. Noelle Giuffrida

ARTH 374/474 Impressionism to Symbolism Tuesday and Thursday 11:30–12:45, CMA Classroom A. Heather Lemonedes

ARTH 379/479 Issues in 19th-Century Art: Japanese Influence on Western Art in the 19th and 20th Centuries

Monday, Wednesday, Friday 11:30–12:20. Henry Adams

ARTH 385/485 American Avant-Garde Monday, Wednesday, Friday 3:00–3:50. Henry Adams

ARTH 392/492 Issues in 20th-Century Art: The Harlem Renaissance

Monday and Wednesday 12:30–1:45, CMA Classroom A. Caroline Goesser

INGALLS LIBRARY

Collection in Focus: Samplers from the Museum's Textile Collection

Thursday, February 17, 2:00–3:30. Come join us for this very special program in the Art Viewing Room. A selection of rarely seen samplers from the museum's collection and a selection of books on samplers from the Ingalls Library are the focus of the afternoon's presentation. Limit 20; pre-registration required. \$20, CMA members free.

Ongoing Book Sale Every month, a new selection of sale books is located on the shelves opposite the library's recent acquisitions. Books are changed at the beginning of each month, with deeper discounts each week.

Call 1-888-CMA-0033 or visit www.clevelandart.org/tickets for tickets to Ingalls Library programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

TEXTILE ART ALLIANCE EVENTS

TAA Collection Visit: Paintings, Textiles, Sculpture, and Furniture

Sunday, January 16, 2:00–4:00, private home. The art collection of our Lakewood hosts consists of paintings, prints, sculptures, textiles, ceramics, and furniture, most acquired over the past 50 years. See Coptic textiles, lace from the 1500s, and interesting hand-loomed carpets. View mid-century furniture from Knoll, Corbusier, Mies van der Rohe, and Hans Wegner. Tour the outside sculpture garden with its newly acquired Rainbow Arch by Kenneth Snelson. Enjoy finger food and beverages. \$40, TAA members \$30; reservation required. Contact Nina Setrakian, ninasetrakian@roadrunner.com.

Play Day: Button Bracelet Friday, January 21, 10:00–3:00, private home. Join Marty Young as she leads us in creating unique button bracelets. Depending on your particular stash of buttons, charms, beads, and embellishments, create your own funky, chunky, cool bracelet or an elegant antique-looking one. TAA members \$25; bring your own lunch. Contact Jennifer Liston Dykema at 216-751-3820 or jaeeld@sbcglobal.net.

Lecture: Pre-Hispanic and Modern

Textiles of Latin America Wednesday, February 2, 1:30, Lecture Hall. For nine years Paloma Pilar Grasso has owned Galeria Quetzal, a Hispanic folk and fine art gallery which, among other things, carries textiles from all over the Hispanic-Latin world. She has traveled to most of these countries, making friends and studying fabrication techniques. Here she discusses the textiles of five countries—Mexico, Guatemala, Panama, Haiti, and Peru—with personal anecdotes about some of the artists. Free to TAA members and full-time students, \$5 at the door for general public.

TAA Members Exhibit: Textile Art Expression

Beth K. Stocker Art Gallery, Lorain County Community College, Elyria, February 10–March 18. The college hosts an exhibition of fiber-related artworks created by current members of the Textile Art Alliance. Information: www.taacleveland.org.

Books and Bookmaking: The Artful Page 3 Saturdays, January 29, February 5, and February 12, 9:30–2:00. Join us for a three-part workshop celebrating the CMA's illuminated manuscript exhibition *Glory of the Painted Page* (through April 17). Building on the theme of text and image we'll explore artist's books, illuminated manuscripts, and graphic fiction. Learn techniques for creating a book of your own. The series takes us to artful meeting places around town: the CMA, Cleveland Artist Foundation, and Morgan Conservatory. \$225 for the series, or \$75 each day. Graduate credit is available for an extra fee. RSVP by calling 216-707-6778 or e-mail educatorsacademy@clevelandart.org. For more information on the workshop curriculum, contact Dale Hilton at 216-707-2491. Limit 20; register at the box office.

are answered on a first-come, first-served basis. Please allow a three-week lead time. *The Lure of Painted Poetry* tours start April 12 and run through May. All docent-led school tours are free of charge. Registration form at ClevelandArt.org. Please include your e-mail address, which is used for confirmation. Direct questions to abarfoot@clevelandart.org or 216-707-2459.

School Studios Are your students interested in making art? Studio classes run 90 minutes (60 minutes for pre-K and kindergarten) and include 20 minutes in the galleries and an hour in the classroom making art. Topics include *Animals in Art; Line, Shape, and Color; Landscapes; Let's Face It; Impressionism; Castles and Knights*; and more. Special studios through January 7: *Illuminated Manuscripts; Triptychs; or Reliquary Boxes*. \$100 per class of 20-25 students (pre-K and K up to 20 students).

A detailed architectural floor plan of a school of inversion. The plan is rectangular and divided into several sections. At the top, there is a large room labeled 'THE BOARD ROOM'. Below this, there are three smaller rooms, each labeled 'THE 1ST GRADE CLASSROOM'. The middle section contains 'THE 2ND GRADE CLASSROOM' and 'THE 3RD GRADE CLASSROOM'. The bottom section includes 'THE 4TH GRADE CLASSROOM', 'THE 5TH GRADE CLASSROOM', and 'THE 6TH GRADE CLASSROOM'. Other rooms include 'THE PRINCIPAL'S OFFICE', 'THE 1ST GRADE TRAINER'S ROOM', 'THE 2ND GRADE TRAINER'S ROOM', 'THE 3RD GRADE TRAINER'S ROOM', 'THE 4TH GRADE TRAINER'S ROOM', 'THE 5TH GRADE TRAINER'S ROOM', 'THE 6TH GRADE TRAINER'S ROOM', 'THE 1ST GRADE TRAINER'S ROOM', 'THE 2ND GRADE TRAINER'S ROOM', 'THE 3RD GRADE TRAINER'S ROOM', 'THE 4TH GRADE TRAINER'S ROOM', 'THE 5TH GRADE TRAINER'S ROOM', 'THE 6TH GRADE TRAINER'S ROOM', 'THE 1ST GRADE TRAINER'S ROOM', 'THE 2ND GRADE TRAINER'S ROOM', 'THE 3RD GRADE TRAINER'S ROOM', 'THE 4TH GRADE TRAINER'S ROOM', 'THE 5TH GRADE TRAINER'S ROOM', 'THE 6TH GRADE TRAINER'S ROOM'. The plan also shows various corridors, entrances, and exits.

MARTIN LUTHER KING JR. DAY

Monday, January 17, 11:00–4:00. *Dr. Martin Luther King Jr. as a Global Leader*. Come celebrate the life of Dr. King. Enjoy gallery tours and conversations, a faith-based panel discussion, hands-on art activities, a diverse dance workshop, and a host of other art-based experiences planned for families and friends, including touchable objects and musical performances. Flat-rate parking \$5 all day.

ART CREW

Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 non-refundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or e-mail commartsinfo@clevelandart.org.



CITYWIDE
CELEBRATION

REMEMBERING PENELOPE BUCHANAN (1923–2010)



Riding a zebra
Penny Buchanan in
2003

Penny Buchanan's distinctive voice, striking height, and gracious bearing were familiar to friends of the Cleveland Museum of Art for the better part of three decades. She founded the Teacher Resource Center, taught art, wrote two children's books to help kids engage with the museum collection, and was recently made an honorary trustee. She won the Cleveland Arts Prize Special Prize in 1992.

The daughter of President Franklin Roosevelt's physician George Draper and the interior designer Dorothy Draper, she studied music and creative movement. She and her husband, art historian and CWRU professor Harvey Buchanan, celebrated their 50th anniversary last year.

"Penny loved art, music, and life," recalls education and public programs division head Marjorie Williams. "But most of all, she loved helping our visitors discover the joy of looking at and thinking about art. A true inspiration for us all! She brought incredible spirit, grace, humor, and innovation to everything she did. Penny was seminal in the development of early childhood education here. I can still see her reclining on the floor (all six feet of her!) with a group of entranced pre-school visitors in front of the Henri Rousseau or Larry Poons, talking about the animals and sense of movement."

PARADE PREP

Parade Prep The 22nd annual Parade the Circle is Saturday, June 11. Free training workshops in parade skills for leaders of school or community groups preparing parade entries begin March 15 at the parade studio and continue into April. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org. Public workshops at the museum begin May 6.

NIA COFFEE HOUSE

Every first and third Tuesday, 6:00–8:30, at the Coventry Village Library, 1925 Coventry Road, Cleveland Heights, 44118. Live jazz, poetry, and open mic. This program is intended for adult patrons. For more information call 216-707-2486.

WINTER 2011 ADULT STUDIOS

MASTER A
MEDIUM

Learn from professional artists in informal studios that ensure individual attention in eight-week sessions.

Introduction to Drawing 8 Tuesdays, January 11–March 1, 10:00–12:30. Always wanted to, but never got around to it? Enjoy yourself while learning simple yet effective techniques in drawing with graphite and conté crayon on paper. Informal confidence building. Bring your own or CMA provides all supplies. Instructor: artist and illustrator Darius Steward. \$180, CMA members \$144.

Introduction to Painting 8 Tuesdays, January 11–March 1, 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: CMA studio artist Kate Hoffmeyer. Supply list provided by box office upon registration. \$180, CMA members \$144.

Chinese Brush Painting 7 Tuesdays, January 11–February 22, 1:00–3:30. Experienced students only continue explorations in Chinese master techniques. Instructor: longtime CMA artist Mitzi Lai. \$157, CMA members \$126.

Drawing in the Galleries 8 Wednesdays, January 12–March 2, 10:00–12:30 or 6:00–8:30. Intermediate and advanced students use the masterworks throughout the galleries as inspiration. Evenings open to high school students working on their college entrance portfolios. Instructor: veteran artist Susan Gray Bé. \$180, CMA members \$144.

Printmaking 8 Wednesdays, January 12–March 2, 12:30–3:00. Beginning and intermediate students use the masterworks from CMA's prints and drawings collection as inspiration. Instructor: CMA studio artist Kate Hoffmeyer. \$180, CMA members \$144.



Composition in Oil 8 Fridays, January 14–March 4, 10:00–12:30 or 6:00–8:30. Beginner, intermediate, or advanced students continue their explorations using the live model and still-life objects as inspiration. Evenings open to high school students working on their college entrance portfolios. Instructor: veteran artist Susan Gray Bé. \$200, CMA members \$164 (prices include \$20 model fee). Bring your own supplies or for additional \$60 CMA will provide.

Art of Papermaking 8 Fridays, January 14–March 4, 1:00–3:30. The museum and the Morgan Art of Papermaking Conservatory staff bring you this new adult studio course. Learn how to make and mold your own handmade paper creations from pulp. Simple techniques dispel the mysteries of how paper is made and used. Dress for the mess. \$180, CMA members \$144. Materials \$20.

Advanced Watercolor 8 Wednesdays, January 19–March 9, 10:00–12:30. Some watercolor knowledge recommended. Paper provided. Materials list discussed at first class for new students. Instructor: longtime CMA studio artist Jesse Rhinehart. \$180, CMA members \$144.

Watercolor in the Evening 8 Wednesdays, January 19–March 9, 6:00–8:30. All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: longtime CMA studio artist Jesse Rhinehart. \$180, CMA members \$144.

Beginning Watercolor 8 Thursdays, January 20–March 10, 9:30–12:00. Geared to the beginner, but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Instructor: longtime CMA studio artist Jesse Rhinehart. \$180, CMA members \$144. Supply lists available at the ticket center. For more information e-mail adultstudios@clevelandart.org or call 216-707-2487.

PARADE WORKSHOPS

An introduction to mask-making, costuming, and giant puppet construction, workshops at the parade studio begin March 15 and continue into April. Free and open to teachers and leaders of community groups preparing entries for Parade the Circle on June 11. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org. Public workshops at the museum begin May 6.

Registration for all studios is on a first-come, first-served basis. Register in person or call the box office at 216-421-7350.

\$10 late fee per order beginning one week before the class starts (adult studios excepted).

WINTER ART CLASSES FOR CHILDREN AND TEENS

Winter Art Classes 6 Saturdays, January 22–February 26, 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class will visit our galleries every week, then experiment with different techniques based on the masterpieces they've encountered.

Fees and Registration Most classes \$72, CMA Family members \$60. *Art for Parent and Child*: \$85/\$72. *Claymation* \$150/\$125. Registration for all studios is on a first-come, first-served basis. Register in person or call the box office at 216-421-7350.

Art for Parent and Child (age 3). Mornings only. Four hands are better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Shapes (ages 4–5). Children discover geometric and organic shapes in the artwork in our galleries. Back in the classroom they make creative shapes from a variety of materials.

Imagine That! (ages 5–6). Griffins, unicorns, and other creatures abound! Using fantasy, reality, and images from the galleries, children activate their imaginations and work with paint, paper, clay, and other materials.

Then and Now (ages 6–8). Travel the world through the galleries and learn about cultures from modern New York, the Middle Ages, ancient Rome, and the Near East. Students use different materials to recreate what they've seen.

From 2-D to 3-D (ages 8–10). Students learn about the two-dimensional paintings and prints in our collection and reinvent their own interpretations. Then they explore construction techniques to build 3-D sculptures and montages of cardboard, wire, plaster, and found objects.

Draw It! Paint It! (ages 10–12). Polish your drawing skills and learn new ones. Experiment with color mixing and try different types of paint. The CMA's collection has a wealth of examples to inspire you.

Teen Drawing Workshop (ages 13–17), afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

Claymation (ages 11 and up), mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.

SAVE THE DATES!

Spring Session March 19–April 30

NEW!

My Very First Art Class Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this creative program that combines art-making, storytelling, movement, and play. Topics for January and February include *Shape*; *Winter*; *Big/Little*; and *And then what happened?*. One adult/one child \$60, CMA Family members \$48. Limit 10 adult/child pairs.

4 Wednesdays, January 12–February 2, 10:00–10:45 (ages 1½–2½)

4 Fridays, January 14–February 4, 10:00–10:45 (ages 2½–3½)

4 Fridays, January 14–February 4, 11:15–12:00 (ages 3½–4½)

4 Wednesdays, February 9–March 2, 10:00–10:45 (ages 1½–2½)

4 Fridays, February 11–March 4, 10:00–10:45 (ages 2½–3½)

4 Fridays, February 11–March 4, 11:15–12:00 (ages 3½–4½)

Art in Motion 3 Wednesdays, February 9–23, 11:15–12:00. Preschoolers ages 3–5 and their favorite grown-up learn together in a fun-filled class where creative movement is inspired by works in our galleries. One adult/one child \$46, CMA Family members \$36 (\$24 for one additional child). Limit 10 adult/child pairs.

Cancellation

policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.





AUSPICIOUS BEGINNINGS

Movies from around the world—narratives, documentaries, animation—get the 2011 film year off to an auspicious start. All are Cleveland exclusives, many of them Cleveland premieres. All will show in the museum's Morley Lecture Hall. Admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. Books of 10 vouchers can be purchased at the ticket center for \$70 (CMA members \$60).

BACK BY POPULAR DEMAND!

Kings of Pastry Wednesday, January 5, 7:00. Directed by Chris Hegedus and D. A. Pennebaker. Sixteen French pastry chefs spend three days in Lyon participating in a grueling, nerve-wracking, quadrennial competition in order to be crowned the best in France. Absolutely mouth-watering—and as suspenseful as Hitchcock! (Netherlands/USA/Britain/France, 2009, 84 min.)

The Milk of Sorrow Friday, January 7, 7:00 and Sunday, January 9, 1:30. Directed by Claudia Llosa. One of the



The Milk of Sorrow Wonderfully strange

five nominees for last year's Oscar for Best Foreign Language Film, the second feature by the niece of Nobel Prize winner Mario Vargas Llosa investigates the legacy of violence toward women during the Peruvian Civil War. In the film's metaphorical conceit, a rape victim transmits a psychic illness to her daughter through her breast milk. "Wonderfully strange, hypnotically beautiful" —*The Village Voice*. Cleveland premiere. (Spain/Peru, 2009, subtitles, 95 min.)

The Temptation of St. Tony Wednesday, January 12, 7:00. Directed by Veiko Õunpuu. A disenchanted factory manager suffering a midlife crisis searches for salvation and the meaning of life during a series of surreal, often nightmarish episodes (rendered vividly in wondrous black and white). "Critics' Pick . . . Bizarre and beautiful, disturbing and droll" —*The New York Times*. "The work of a true visionary" —*Time Out New York*. Cleveland premiere. (Estonia/Finland/Sweden, 2009, subtitles, 110 min.)



Anton Chekhov's The Duel Aimed to please

Anton Chekhov's The Duel Friday, January 14, 7:00 and Sunday, January 16, 1:30. Directed by Dover Koshashvili. A miserable, disenchanted civil servant with a married, superficial mistress locks horns with a Darwinian zoologist in this acclaimed, incisive adaptation of a Chekhov novella. "Smart, inspired, no-fuss entertainment" —*San Francisco Chronicle*. Cleveland premiere. (USA, 2009, 95 min.)

Who Is Harry Nilsson (And Why Is Everybody Talking About Him)?

Wednesday, January 19, 6:45. Directed by John Scheinfeld. The enigmatic life and music of the late singer whom John Lennon once called his favorite American artist is explored in this extensively researched portrait that features interviews with Yoko Ono, Robin Williams, Randy Newman, Micky Dolenz, and many others. Cleveland theatrical premiere. (USA, 2006, 116 min.)



Budrus Hope in the Mideast

Budrus Friday, January 21, 7:00 and Sunday, January 23, 1:30. Directed by Julia Bacha. In this *hopeful* Mideast documentary, a group of nonviolent Palestinians in the beautiful West Bank town of Budrus launch a peaceful protest against Israel's proposed security fence. "Eyes on the Prize with olive trees" —*The New York Times*. Cleveland premiere. (USA, 2009, subtitles, 81 min.)

Sex & Justice Wednesday, January 26, 7:00. Directed by Julian Schlossberg and Seymour Wishman. Anita Hill faces off against Supreme Court nominee Clarence Thomas during his 1991 Senate confirmation hearings in this film culled from three days of explosive testimony. Narrated by Gloria Steinem. "The powerfully edited heart of three days that changed the nation. This film will surprise those who think they remember it all—and amaze others" —*Ms. Magazine*. "The ultimate in nonfiction television" —*The New York Times*. (USA, 1993, 77 min.)

Nine Nation Animation Friday, January 28, 7:00 and Sunday, January 30, 1:30. This new compilation features nine award-winning animated films from Belgium, Britain, Croatia, France, Ireland, Norway, South Africa, Sweden, and Turkey. For details go to www.worldaccordingtoshorts.com. Cleveland premiere. (Various countries, 2001–2008, 84 min.)



Nine Nation Animation Flatlife

FILMMAKER IN PERSON



You Wont Miss Me Powerful and iconoclastic

Modus Operandi Wednesday, February 2, 7:00. Directed by Frankie Latina. Danny Trejo (*Machete*) and Mark Borchardt (*American Movie*) star in this loving, low-budget, Milwaukee-made tribute to 1960s–1970s exploitation movies, about a CIA agent searching for his wife's killer. "Seriously seedy and truly inspired . . . Home-schooled filmmaking virtuosity" *–The Village Voice*. Adults only! Cleveland premiere. (USA, 2009, 80 min.)

FILMMAKER IN PERSON!

You Wont Miss Me Friday, February 4, 7:00 and Saturday, February 5, 1:30. Directed by Ry Russo-Brown. This kaleidoscopic portrait of an emotionally troubled, 23-year-old NYC misfit recently released from a psychiatric hospital won the Gotham Award for Best Film Not Playing at a Theater Near You. It was co-written and stars Stella Schnabel, daughter of Julian, and directed by Oberlin grad Ry Russo-Brown, who will answer questions after both shows. "Powerful, iconoclastic . . . Could gain a cult following" *–Variety*. (USA, 2009, 81 min.)

Neshoba Wednesday, February 9, 7:00. Directed by Micki Dickoff and Tony Pagano. This acclaimed documentary returns to the scene of the brutal 1964 "Mississippi Burning" murders of civil rights activists James Chaney, Andrew Goodman, and Michael Schwerner. It took more than 40 years for someone to be indicted for the crime, and Neshoba County is

still divided over the case. "Fascinating and troubling" *–The New York Times*. Cleveland theatrical premiere. (USA, 2008, 86 min.)

Guy and Madeline on a Park Bench Friday, February 11, 7:00 and Sunday, February 13, 1:30. Directed by Damien Chazelle, with Jason Palmer. The glossy movie musical meets gritty cinéma vérité in this singular, all-singing, all-dancing tale of a jazz trumpeter's inconstant love for an introverted young woman. "No movie I've seen this year has given me more joy" *–J. Hoberman, The Village Voice*. Cleveland premiere. (USA, 2009, 82 min.)

The Kids Grow Up Wednesday, February 16, 7:00. Directed by Doug Block. Documentarian Doug Block (*51 Birch Street*) muses on parents and children and the passage of time in this poignant portrait of his own grown daughter as she prepares to leave home for college. "Profoundly universal" *–The Village Voice*. Cleveland premiere. (USA/Netherlands/Germany/Britain, 2009, 90 min.)

Boxing Gym Friday, February 18, 7:00 and Sunday, February 20, 1:30. Directed by Frederick Wiseman. In his first film since the crowd-pleasing *La Danse: The Paris Opera Ballet*, the dean of American documentarians trains his camera on a boxing gym in Austin, Texas, where philosophers and pugilists of all ages, races, and genders congregate. "Critics' Pick . . . Mesmerizing" *–The New York Times*. Cleveland premiere. (USA, 2010, 91 min.)



Marwencol A tiny Belgium

Punching the Clown Wednesday, February 23, 5:30 and 7:15. Directed by Gregori Viens. Winner of the Audience Award at the Slamdance Film Festival, this new semi-autobiographical comedy charts the travails of a hapless modern-day troubadour (co-writer Henry Phillips) whose funny, satirical songs are definitely not for all tastes. "The best movie about comedy I've seen" *–Sarah Silverman*. Cleveland premiere. (USA, 2009, 91 min.)

Marwencol Friday, February 25, 7:00 and Sunday, February 27, 1:30. Directed by Jeff Malmberg. This acclaimed, award-winning documentary focuses on a young man, brain-damaged after a near-fatal attack, who finds solace and healing in a miniature, WWII-era Belgian town he obsessively creates and photographs in his backyard. "Exactly the sort of mysterious and almost holy experience you hope to get from documentaries and rarely do" *–The Village Voice*. (USA, 2010, 83 min.)



The Kids Grow Up Profoundly universal



Left Perú Negro

Below left
Iva Bittová

Below
Calder Quartet

Bottom left
Nadja Salerno-Sonnenberg

Bottom right
Yasmin Levy



VIVA! & GALA

Perú Negro & Eva Ayllón Friday, January 21, 7:30. “Eva is one of the greatest figures of today’s Latin music” –NPR. A nonstop carnival of rhythm, Perú Negro has performed all over the world as “ambassadors of Peruvian culture” preserving Peru’s African heritage. Imbued with theatrical flair and charming comic digressions, this ensemble is accompanied by the equally dynamic diva Eva Ayllón—the best known voice in contemporary Peruvian music. \$39, \$35; CMA members \$38, \$34.

Nadja Salerno-Sonnenberg & New Century Chamber Orchestra Wednesday, February 2, 7:30. “True to form, Salerno-Sonnenberg was an emotional live wire” –*Philadelphia Inquirer*. Ever since the great Italian-born violinist Nadja Salerno-Sonnenberg took the helm as artistic director of the California-based New Century Chamber Orchestra, the profile of this outstanding group has risen considerably. Her star power as a major soloist burns even brighter now with a large ensemble behind her, in a mixed program of works by Piazzolla, Tchaikovsky, Hugo Wolf, and others. \$30, \$26; CMA members \$29, \$25.

Iva Bittová & The Calder Quartet Friday, February 18, 7:30. “Raw and defined, passionate and contained, she has the soul of a gypsy, the voice of a troubadour, and the mind of a genius” –NPR. Moravian fiddler and singer Iva Bittová joins the revered young Calder Quartet in a concert program of great charm and wit. String quartets by Leoš Janáček and Béla Bartók are interspersed and augmented by the magical presence of Bittová. \$30, \$26; CMA members \$29, \$25.

Yasmin Levy Wednesday, February 23, 7:30. “That magical mix of memory, nostalgia, tender beauty and hope, to perfection” –BBC Radio. In her deeply moving voice, Yasmin sings Ladino songs: the 500-year-old Sephardic or Spanish-Jewry songs that have been introduced to her by her father, Isaac Levy—who is credited with having single-handedly saved this magical musical tradition from extinction. Ladino songs are emotionally penetrating and spiritually uplifting. \$39, \$35; CMA members \$38, \$34.



WHAT TO EXPECT

The Wall Comes Down At the end of February, the temporary three-story wall that was erected in the east wing outside the special exhibition gallery will be dismantled and access to the escalators restored. Until then, a pathway remains open to the special exhibition gallery and *Treasures of Heaven*. Meanwhile, to gain access to the rest of the museum galleries, visitors must either take the elevators adjacent to the KeyBank Lobby near the special exhibition entrance, or use utility stairs across the hall from the elevators. The way is marked with “porthole” images of works in the museum collection. Thank you again for your patience during this most extreme variation of our Art Detour.


Open Now: European and American Art from 1600 to the Present Day

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient

Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. The new prints and drawings galleries feature works from the museum's world-class manuscripts collection.

MEMBERS NEWS

Members Trip: Art and Rock & Roll

Friday, January 14, 9:00–4:30. Join us for a day trip to Akron filled with art, history, and rock & roll. Tour the Akron Art Museum and Akron Civic Theatre with lunch at VegiTerranean, rock star Chrissie Hynde's vegetarian restaurant.

Members Wine Tasting: The Art of the Vine

Wednesday, February 16, 6:00–8:30. Temporarily escape the dreariness of February to the museum for an exceptional evening of wines, hors d'oeuvres, and mingling with other members. Janine Poleman from Heidelberg Distributing introduces us to wines from small, artisan-run producers that offer superb value and attractive label art. \$40, CMA members \$30. Space is limited, so make your reservation by February 10 by calling the box office or visiting the members-only section of the museum's web site.

Members Trip: Art and Medicine

Friday, February 25, 2:45–4:00. Enjoy an afternoon tour of the art featured in the Cleveland Clinic's Miller Family Pavilion and Glickman Tower led by Clinic Art Program curators Jennifer Finkel and Bellamy Printz. The completion of these two buildings in 2008 created an opportunity for the clinic to commission artworks by internationally known artists such as Jaume Plensa and Iñigo Manglano-Ovalle, and Cleveland-based artist Hildur Ásgeirsdóttir Jónsson. Cleveland Clinic's art collection includes over 4,000 objects that are distributed throughout the system, continuing its long commitment to including fine art to enhance the hospital environment.

For cost information or to make a reservation for the January or February members trip, e-mail Allison Tillinger Schmid at aschmid@clevelandart.org.

Go Green! *Cleveland Art* is now available online at www.clevelandart.org/support/Members-Only.aspx. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org.

NEW AT CLEVELANDART.ORG

Massoud and Tom Discuss Upcoming Performing Arts

Join a conversation between Massoud Saidpour and Tom Welsh of the department of performing arts, music, and film as they discuss highlights and share audio and video clips of the upcoming spring season. See ClevelandArt.org (search “season video”).

Community Mural Project Artist Interviews

As last fall's community mural project unfolded, we were on-site recording video with the mural artists (search “mural video”).

Conservation Conversation In our recent installment, a curator and conservator discuss the art of collaboration to return an Egyptian stele to the new galleries (search “stele video”).

Seen our blog lately? Great stories on Museum Ambassadors adventures and behind-the-scenes images for our current exhibitions. Link from the web site or visit clevelandart.wordpress.com. Don't miss *Bones Can Tell Stories*, about the collaboration between the CMA and the Cleveland Museum of Natural History to scientifically analyze the contents of reliquaries.

JANUARY

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5

1
Museum Closed
Happy New Year!

2
Highlights Tour 1:30
Exhibition Tour 2:30
Treasures of Heaven **T**

3
Museum closed

4
Highlights Tour 1:30
Nia Coffee House
6:00-8:30 Coventry
Village Library

5
Talk 1:30 *Art in Focus*
Film 7:00 *Kings of Pastry* **\$**

6
Exhibition Tour 2:30
Treasures of Heaven **T**

7
Highlights Tour 1:30
Film 7:00 *The Milk of Sorrow* **\$**

8
Highlights Tour 1:30
Exhibition Tour 2:30
Treasures of Heaven **T**

9
Highlights Tour 1:30
Film 1:30 *The Milk of Sorrow* **\$**
Exhibition Tour 2:30
Treasures of Heaven **T**

10
Museum closed

11
Adult Studios Begin
10:00-12:30 *Introduction to Drawing and Introduction to Painting*; 1:00-3:30 *Chinese Brush Painting* **RS**
Highlights Tour 1:30

12
Art Classes Begin
10:00-10:45 (ages 1½-2½) **RS**
Adult Studios Begin
10:00-12:30 and 6:00-8:30 *Drawing in the Galleries*; 12:30-3:00 *Printmaking* **RS**
Talk 1:30 *Art in Focus*
Book Club Begins
1:30-2:45 **RS**
Lecture 6:30 *Louis IX and the Sainte-Chapelle*, Gerry Guest
Film 7:00 *The Temptation of St. Tony* **\$**

13
Exhibition Tour 2:30
Treasures of Heaven **T**

14
Members Event 9:00
Day Trip to Akron **RM**
Art Classes Begin
10:00-10:45 (ages 2½-3½); 11:15-12:00 (ages 3½-4½) **RS**
Adult Studios Begin
10:00-12:30 *Oil Painting*; 1:00-3:30 *Art of Papermaking*; 6:00-8:30 *Oil Painting* **RS**
Highlights Tour 1:30
Film 7:00 *Anton Chekhov's The Duel* **\$**

15
Highlights Tour 1:30
Exhibition Tour 2:30
Treasures of Heaven **T**

16
Highlights Tour 1:30
Film 1:30 *Anton Chekhov's The Duel* **\$**
Exhibition Tour 2:30
Treasures of Heaven **T**

17
Martin Luther King Jr. Day 11:00-4:00
Art Cart 1:00-3:00
Armor Court
Exhibition Closes
Treasures of Heaven **T**

18
Highlights Tour 1:30
Nia Coffee House
6:00-8:30 Coventry
Village Library

19
Adult Studios Begin
10:00-12:30 *Advanced Watercolor*; 6:00-8:30 *Watercolor in the Evening* **RS**
Talk 1:30 *Art in Focus*
Lecture 6:30 Paola Morsiani on Kim Beom
Film 6:45 *Who Is Harry Nilsson (And Why Is Everybody Talking About Him)?* **\$**

20
Adult Studio Begins
9:30-12:00 *Beginning Watercolor* **RS**
Highlights Tour 1:30

21
Highlights Tour 1:30
Film 7:00 *Budrus* **\$**
VIVA! & Gala Performance 7:30 *Perú Negro* with Eva Ayllón **\$**

22
Winter Art Classes for Children Begin 10:00-11:30 or 1:00-2:30 **RS**
Highlights Tours 1:30 and 2:30

23
Highlights Tours 1:30 and 2:30
Film 1:30 *Budrus* **\$**

24
Museum closed

25
Highlights Tour 1:30

26
Talk 1:30 *Art in Focus*
Film 7:00 *Sex & Justice* **\$**

27
Highlights Tour 1:30

28
Highlights Tour 1:30
Film 7:00 *Nine Nation Animation* **\$**

29
Workshop 9:30
Educators Academy **R**
Highlights Tours 1:30 and 2:30

30
Highlights Tours 1:30 and 2:30
Film 1:30 *Nine Nation Animation* **\$**

31
Museum closed



Who Is Harry Nilsson? Find out

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org

FEBRUARY

SUN 10-5 MON closed TUE 10-5 WED 10-9 THU 10-5 FRI 10-9 SAT 10-5

Admission fee Members only

Reservation required

Ticket required

1
Highlights Tour 1:30
Nia Coffee House
6:00 Coventry Village Library

2
Talk 1:30 *Art in Focus*
Film 7:00 *Modus Operandi* \$
VIVA! & Gala Performance 7:30
Nadja Salerno-Sonnenberg & New Century Chamber Orchestra \$

3
Highlights Tour 1:30

4
Highlights Tour 1:30
Film 7:00 *You Wont Miss Me* \$

5
Workshop 9:30
Educators Academy R
Highlights Tours 1:30 and 2:30
Film 1:30 *You Wont Miss Me* \$

6
Highlights Tours 1:30 and 2:30
Art Cart 1:00-3:00, gallery 204 *Early America: Artistry of a Young Nation*

7
Museum closed

8
Highlights Tour 1:30

9
Art Classes Begin 10:00-10:45 (ages 1½-2½) RS
Class Begins 10:00-10:45 *Art in Motion* RS
Talk 1:30 *Art in Focus*
Film 7:00 *Neshoba* \$

10
Highlights Tour 1:30

11
Art Classes Begin 10:00-10:45 (ages 2½-3½) and 11:15-12:00 (ages 3½-4½) RS
Highlights Tour 1:30
Film 7:00 *Guy and Madeline on a Park Bench* \$

12
Workshop 9:30
Educators Academy R
Highlights Tours 1:30 and 2:30
Lecture 2:30 Doryon Chong on Kim Beom



Punching the Clown
Funny about funny

13
Highlights Tours 1:30 and 2:30
Film 1:30 *Guy and Madeline on a Park Bench* \$
Class Begins 3:00-3:45 *Art in Motion* RS

14
Museum closed

15
Highlights Tour 1:30
Nia Coffee House
6:00 Coventry Village Library

16
Talk 1:30 *Art in Focus*
Members Event 6:00-8:30 *Wine Tasting* RM
Lecture 6:30 Seunghye Sun on Kim Beom
Film 7:00 *The Kids Grow Up* \$

17
Highlights Tour 1:30
Library Program 2:00
Collection in Focus

18
Highlights Tour 1:30
Film 7:00 *Boxing Gym* \$
VIVA! & Gala Performance 7:30 *Iva Bittová & The Calder Quartet* \$

19
Highlights Tours 1:30 and 2:30

20
Highlights Tours 1:30 and 2:30
Film 1:30 *Boxing Gym* \$

21
Museum closed

22
Highlights Tour 1:30

23
Talk 1:30 *Art in Focus*
Film 5:30 & 7:15 *Punching the Clown* \$
VIVA! & Gala Performance 7:30
Yasmin Levy \$

24
Highlights Tour 1:30

25
Highlights Tour 1:30
Members Event 2:45
Cleveland Clinic Art Tour RM
Film 7:00 *Marwencol* \$

26
Highlights Tours 1:30 and 2:30

27
Highlights Tours 1:30 and 2:30
Film 1:30 *Marwencol* \$

28
Museum closed



THE CLEVELAND MUSEUM OF ART

11150 East Boulevard
University Circle
Cleveland, Ohio 44106-1797

Periodicals
postage paid at
Cleveland, Ohio

**Dated Material
Do Not Delay**

www.ClevelandArt.org

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00-5:00

Wednesday, Friday
10:00-9:00

Closed Monday

Administrative Telephones

216-421-7340
1-877-262-4748

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
service fees apply for
phone and internet
orders.

Facebook

Cleveland Museum
of Art

Twitter

@ClevelandArt

Blog

clevelandart.
wordpress.com

Membership

216-707-2268
membership@
clevelandart.org

Museum Store

216-707-2333

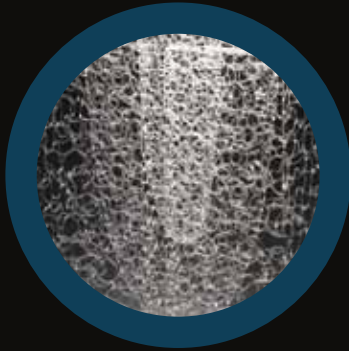
Ingalls Library Hours

Tuesday-Friday
10:00-5:00; Wed.
until 9:00

Reference desk:
216-707-2530

Parking Garage

\$5 for 15 minutes to
2.5 hours;
\$1 per 30 minutes
thereafter to \$10
max. \$5 after 5:00



ARTISTS ACROSS
EAST BLVD. P. 4



SIR JOHN P. 6

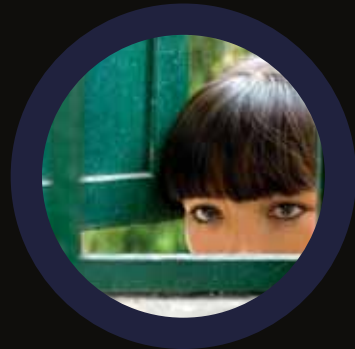
PORTRAIT MINIATURES
P. 8



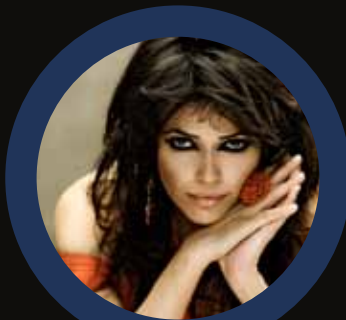
INTERNS
P. 10



TALKS P. 12



FILM P. 18



PERFORMANCE
P. 20